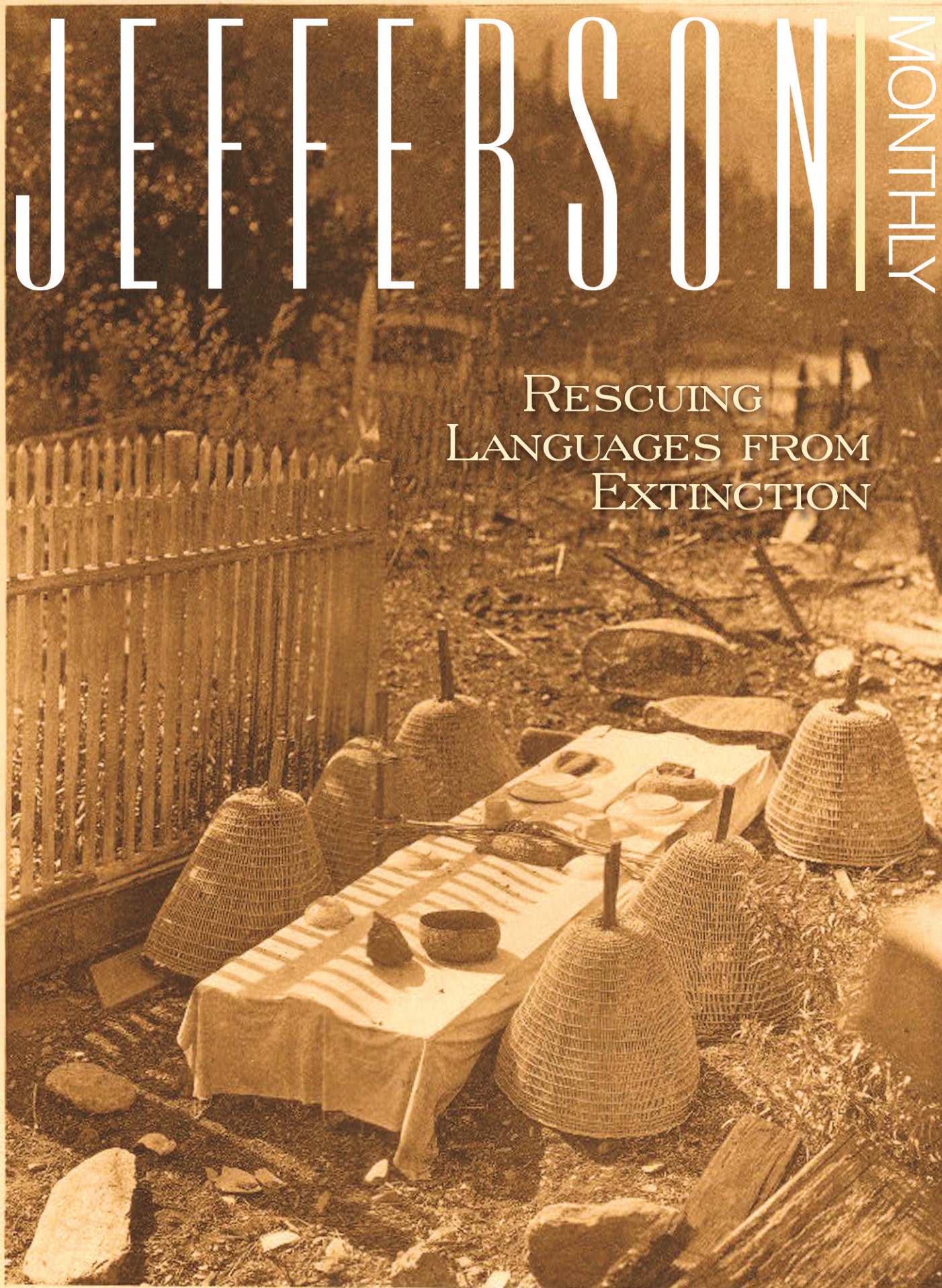


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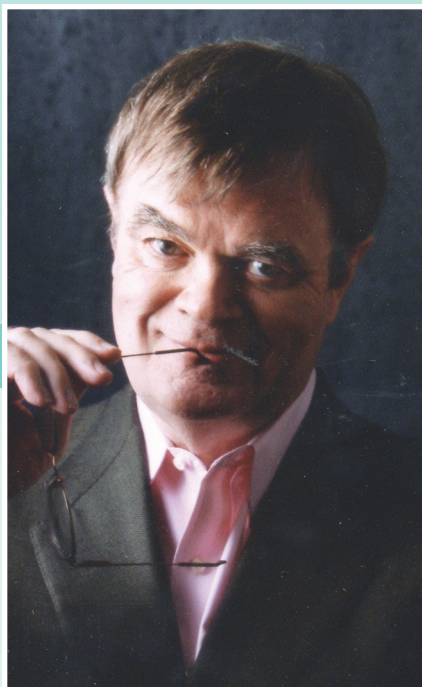
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ON THE COVER

"A Yurok Cemetery" 1923, E.F. Curtis

The JEFFERSON MONTHLY Vol. 32 No. 1 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Abigail Kraft

Managing Editor: Paul Westhelle

Design/Production: Impact Publications

Artscene Editor: Paul Christensen & Miki Smirl

Poetry Editors: Vince & Patty Wixon

Printing: Apple Press

JEFFERSON MONTHLY

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The Experience of the Hoopa Valley, Karuk, and Yurok Tribes

By Daniel Newberry

According to a *National Geographic* report released last September, more than half of the estimated 7,000 languages spoken in the world today will likely be extinct by the year 2100, and languages are dying at the rate of one every two weeks. The Pacific Northwest, Oklahoma, the Amazon Basin, Siberia, and Australia were identified in that report as global hotspots of language extinction. Many languages die as the speakers die off. Other languages die as their words are replaced in the minds of their speakers with the language of a more dominant culture—like English or Portuguese or Russian.

Regional writer Daniel Newberry delves into an issue that needs attention: preserving and restoring native languages. Right in our backyard, native Americans are fighting to keep their heritage and the words of their ancestors alive. This feature provides a fascinating glimpse into the lives of those making the effort to preserve their tribal languages.

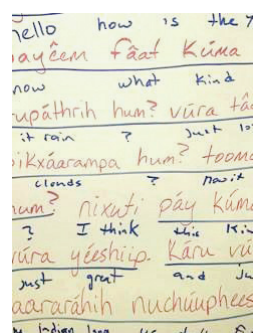


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Hupa translated to English.



St. Clair Productions presents the Eighth Annual Rogue Valley Blues Festival on Martin Luther King Jr. holiday weekend, Jan 18th through the 20th. The festival features award winning acts such as the Ben Rice Band, pictured above.

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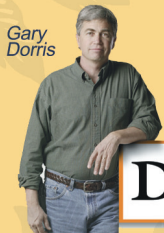
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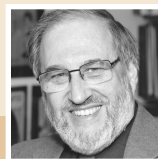
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Tuned In

Ronald Kramer

SNAFU Reports Are Important!

The past fourteen months have been extremely challenging times for us here at JPR for a variety of reasons. The result for our listeners has been significantly more interruptions, impairments or outages, to our signals than either we or you would like. Although it has taken some time to work through the issues involved, I believe we have made considerable progress on them in recent months. Nevertheless, through it all, it became painfully apparent to us that our previous methods of communicating with listeners about technical problems were clearly inadequate. As a result, alongside work to stabilize our operating systems, we have also worked hard to strengthen our communication systems for reporting technical issues to you – and soliciting your input when technical glitches occur. This month, I want to share with you some of the changes we've implemented. But first, I think some background about the types of problems which can interrupt JPR reception is helpful.

There are MANY things that can cause outages or impairments. JPR is a sufficiently technically complex enterprise that most listeners wouldn't initially appreciate the range of factors which could be involved. As a result, listeners' trouble reports in the past often don't contain enough detail for us to securely identify and resolve a problem.

For example, you are really the last link in an extremely complex chain. All programming we send out heads toward your local transmitter or translator from a central distribution hub in Ashland regardless of whether the programming originates in Ashland, Redding, Eugene, Washington DC

or London. A listening problem causing silence at your end can, therefore, occur on two broad levels: 1) the originating program material, the content, has failed to be delivered to us or, 2) the system that brings that signal to your radio has been interrupted. Generally, the problem is the latter.

JPR maintains what is unquestionably one of the largest and most complex transmission plants in the entire nation. Some things that can affect that plant, such as power failures, are simply beyond our control. With 21

transmitters and 33 translators, and over 50 microwave transmitter installations (which connect our transmitters to our Ashland or Redding studios to relay audio and allow us to control our transmitters), commercial power can fail at any point along that chain and have cascading results. In fact, given the area in which we live, wind or snow storms can easily interrupt power on a given mountain top shutting down either a transmitter (which would cause a localized outage in your particular area) or on a microwave site (which would shut down all microwave installations and/or transmitters which are "downstream" from that site). While in most instances the power companies restore power within a matter of hours, these locations are often rugged and remote, and it has sometimes taken days for the utility to restore power. Very few of our transmitters have backup power although we have installed backup power at most of our microwave sites which will keep them active for about four hours during a commercial power failure. When that auxiliary power is exhausted, however, they go silent.

CONTINUED ON PG 9

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Jefferson Almanac

John Darling

Shinin' Times at the Ronnyvoo!

It started at potluck gatherings, the guys pulling into a clutch out on the deck and talking. Just the guys. The women would dance with each other. The men wouldn't dance much, if at all. They would come together for the food, but then, well, the men seemed to need this time together.

After years of this very occasional hanging out, an email went around and four of us decided to set a date for such a time, to do it special, just us, outside, with a fire going. There was no agenda and none wished for one. We talk about our work, cash flow, the weird real estate market and of course the boys. We all have sons the same age, about 16-17 now, friends with each other and we've watched them all grow up. Now, the kids' passions are cars, girls and being away from us parents. They used to play in the background of our potlucks – no more.

At the first bonfire in Steve's back 40, it's starry and cold enough to make us gather close around the flames and after the usual topics (these are sensitive, liberal guys and there's precious little chat about cars, tv or football), we move on to "the situation," a.k.a. the mess the world's in, chiefly the economy, global warming, the water supply, the end of cheap oil, the war, the Bush clique, the military industrial complex, creeping Fascism, the booming industries of China and the many scenarios for the fate of the world.

Guys like to do this. Much more than the women, it seems. It's definitely a guy thing, almost a guy ritual and it probably goes back into the earliest

years of civilization. There's not much we can do about the world, but the talk is grounding, bonding and we try to scare each other with worst case scenarios and comfort each other with jokes about it.

"Just don't give us (the group) a name," says Ely.

"No costumes and masks, either!" says I.

The next time, on the deck of my backyard, fire roaring in the chimenea, we've got it down and, with no prompting, the guys have brought expensive Scotch. Russ breaks the seal and we pass it around for smelling.

Nice! Ely fires up the ciggies, strangely delicious even to the nonsmoker – and we explicate on the rich and various tastes of the Scotch, which quickly and effectively bursts its uncanny warmth through the lungs, heart and brisket.

I point out Comet Holmes, which has suddenly exploded to 400,000 times its normal brightness in the northeast in Perseus, and we have a sweeping view of it and the whole heavens. It's at this point that I recognize the feel of this gathering from somewhere.

Ah, it's a Rendezvous! In researching the Mountain Men and their early contact with the indigenes of the West, I came across these annual "ronnyvoos" in the Rockies at the end of each beaver trapping season, 1825 to 1840 – shinin' times they was! The purpose of these gatherings was to trade foofurraw (trinkets) with the Indians (often for wives), wrestle, race horses and throw knives, guzzle arwerdenty (corruption of Spanish for firewater), palaver (swap improbable tales) and smoke fresh

Coming our way, I opine,
is what I like to call an
evolutionary bottleneck,
something nature does to
us and to all species at
some point in their
progress through the eons.

baccy, also called Ole Viginny.

And here, in the 21st century, in a West they wouldn't recognize, we four guys mine our tales of the 1960s and 70s, hitchhiking (safe and fun, if you can imagine it now) back and forth across the country, bedding legions of maids in good cheer, with little thought of these strange concepts called relationships and marriage, sampling every manner of consciousness raising and, believe me, there's something to the old saying, "If you can remember it, you weren't there."

Then come the tales of future history, the tangled web, yet to be lived out, but created by our heedless reproduction, living high on the planet's goodies - and now passing to our children a world where the dollar is chump change, the nation not exactly the beloved sentinel of democracy and the kids will probably end up working for corporations out of India and China.

Coming our way, I opine, is what I like to call an evolutionary bottleneck, something nature does to us and to all species at some point in their progress through the eons. It changes the rules for adaptation and success as a species. It says "adapt to this!" Let's see who can survive this! In the past six big extinctions, it's almost always been meteors or volcanoes that brought nuclear winters (years of clouds) and culled out everyone who couldn't react, get smart in new ways and live.

But this time (pass the awerdenty, boss), it's us doing it - and we have to survive the bottleneck created by...us. We nod. Steve fires up another hand-rolled, organic ciggie, passing it along to his fellow coon (that meant "man," in Mountain Man palaver, a term of respect and comradeship). Yup, she's a-gonna be starvin' times, we all agree. It's gonna hit the fan bigtime and we give if five, ten years, outside.

Should we git ready, sez I? Silence. Nah, to hell with it. There's some justice in nature changing the rules. Let 'em change. We deserve it. Let's roll the dice, like we always done. Anyway, we got to live in them boomer times, weren't none better - shinin' times they was!

John Darling is an Ashland writer.

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Rescuing Languages From Extinction

The Experience of the Hoopa Valley, Karuk, and Yurok Tribes

By Daniel Newberry



"A Yurok Cemetery" 1923, E.F. Curtis

Nine teenagers file in to Kay Inong's seventh period class at Hoopa Valley High School to learn a subject not available at any other school in the world: Advanced Yurok language. In the next building, Danny Ammon teaches the Hupa* language and Phil Albers teaches Karuk. This school is the center of a renaissance in the preservation and restoration of the native languages of these three Northern California Klamath basin tribes. Less than a dozen native speakers in each of the tribes are still alive, some live several hours away from their homeland, and all are elderly. Though students and teachers alike feel a sense of cultural pride in their native language studies, in the background they hear a clock ticking.

Language Loss

According to a *National Geographic* report released last September, more than half of the estimated 7,000 languages spoken in the world today will likely be extinct by the year 2100, and languages are dying at the rate of one every two weeks. The Pacific Northwest, Oklahoma, the Amazon Basin, Siberia, and Australia were identified in that report as global hotspots of language extinction. Many languages die as the speakers die off. Other languages die as their words are replaced in the minds of their speakers with the language of a more dominant culture—like English or Portuguese or Russian.

In the United States, the federal government's policy of forced assimilation in the first half of the twentieth century had a particularly devastating effect on the continuity of native languages. Children were forcibly separated from their families and sent to boarding schools where they were punished for speaking their own languages.

Many Hupa children were sent to a boarding school in Riverside, California, even though a similar institution operated on their own reservation. This arrangement was made apparently to prevent the children from staying in contact with their families. Verdena Parker, the most fluent of the remaining Hupa native speakers, was one of the exceptions. She went to the Hoopa Valley boarding school beginning at age six and was able to maintain regular contact with her family. At seventy-one years old, she is today the youngest of the native Hupa speakers. She credits this to being raised by her grandmother, who spoke only Hupa to her.

"When I went to the boarding school," Parker said, "I didn't know any English, so I just sat there and said nothing. The other kids and the teachers treated me like I was stupid, but I just didn't understand them." Even today, the pain and humiliation associated with speaking their native languages at boarding school inhibits some of the remaining native Karuk, Yurok, and Hupa speakers from passing on their languages to future generations.

Parker managed to survive that pain, and as an adult she con-

* "Hupa" denotes the language and the people, while "Hoopa" denotes the location.



PHOTO COURTESY OF PROFESSOR ANDREW GARRETT, UC BERKELEY.

A young generation learning their native language at a Language Camp.

Even today, the pain and humiliation associated with speaking their native languages at boarding school inhibits some of the remaining native Karuk, Yurok, and Hupa speakers from passing on their languages to future generations.

tinued to speak Hupa on a daily basis with her mother until the older woman died ten years ago. Today Parker regularly hosts University of California at Berkeley graduate students in her home near Roseburg, Oregon, where she records her native language and teaches the linguists the elements of Hupa grammar. She has also taken a young Hupa man under her wing as an apprentice.

Origins of the Klamath Languages

Historically, the population centers for the three tribes lay within sixty miles of each other, yet the languages are as different as English is from Russian. The Yurok language is part of the Algonquin family, one that includes languages spoken by many Midwestern and Northeastern tribes. Algonquin languages were spoken by the Wampanoag and Powhatan people, the first tribes encountered by seventeenth century European settlers in Plymouth and Jamestown.

The current theory as to the widespread locations of Algonquin languages, according to Andrew Garrett, linguistics professor at University of California at Berkeley, is that several thousand years ago, an Algonquin-speaking tribe that lived in the upper Snake and/or Columbia River basins split. Some went east, and others migrated west. Garrett, who has studied the Yurok language since 2000, has been compiling a comprehensive dictionary of the Yurok language and organizing and enhancing a collection of recordings of native speakers.

The Hupa language, by contrast, is a member of the Athabascan language family, which includes Navaho and Apache. Because the languages of many tribes in southern Oregon, British Columbia, the Yukon, and coastal Alaska are also Athabascan, Garrett believes the Hupa tribe likely arrived at its current location via a coastal route.

The origins of the Karuk language and tribe are the least understood of these three California Klamath tribes. Karuk is a member of the Hokan family, and does not have much in common with other languages in that family. According to Garrett, the Karuk language is one of the oldest languages in California, and is probably 5,000 years old or more in its current form.

What is unique about these three Klamath Basin cultures, and is well-known among linguists, said Garrett, is that while the three languages are different, the cultures share a tremendous number of similarities. Many tribal legends have the same plot, and many of the cultural and religious ceremonies are similar. It is as if the culture arose from the land, while the language arose from the people.

"If you had asked me five years ago if I thought the Yurok language would survive," said Garrett, "I probably would have said no. Most languages [with so few native speakers] rarely survive. It all comes down to the efforts of a few dedicated individuals. Like Carol Lewis."

Finding Voices

Carol Lewis has the energy of three people, and most of her energy is directed toward her work as Education Director for the Yurok Tribe. It's hard not to get excited just listening to her talk. "When we started the Tribal Language Program eleven years ago," Lewis said, "the language was at the lowest of the six Stages of Language Health: obsolescence. Our goal is to get to stage one: thriving and flourishing."

Lewis grew up hearing Yurok spoken at home, especially by her grandmother, mother, and aunt. After her grandmother died, her family circle stopped speaking Yurok. So when the tribe received a grant eleven years ago to construct a long-range language restoration plan, Lewis jumped at the chance to work as program coordinator. Since then she has served the Tribal Language Program in a number of capacities, including K-3 classroom teacher.

In addition to public school offerings, Yurok language instruction is available to preschoolers in a Head Start program, and to adults in community education programs in five locations from Eureka to Crescent City. College credit will soon be available in the Yurok language at Humboldt State University. In cooperation with UC Berkeley, the tribe maintains an interactive language website, which includes a dictionary with more than 6,000 entries, and an online searchable database of recordings by native speakers. And to simulate an immersion environment, "We even held a three week institute for

CONTINUED ON PAGE 12

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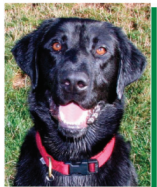
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Tuned In *From p.3*

Six of our translators are solar powered. Now over twenty years old, when built they were the first solar powered units in the nation's public radio system and all remain in service. While we have periodically renewed the battery packs and/or solar panels, in the middle of an unusually dark winter day, a translator can shut down and only power back up when daylight arrives.

Severe wind or snow can also play havoc with our mountain top installations. Some of our transmission sites are located above 8,000 feet and can only be accessed by helicopter in winter months. Repairing damaged antennas can be time consuming – and occasionally dangerous. Severe icing generally doesn't damage antennas but can coat them with ice which reduces their transmission efficiency. That's why, during winter months, you can sometimes find notes on our "signal status" web pages about a station operating at reduced transmitting power. For our most critical sites, such as KSOR's King Mountain transmitter which feeds almost 30 of our translators, we maintain an entirely separate backup transmitter/antenna system which – since it operates at lower power than normal – will keep many of our translators on the air – but not necessarily all of them. The icing conditions which produce these problems often take two or three days or longer to abate.

Given so many transmitting devices, equipment failures also occur. While we maintain a large stock of replacement parts, and our wonderful engineering magicians can almost always make needed repairs on site, sometimes gaining access is an issue. In winter, when we may have to rent a helicopter, wind or snow or storms can limit when it's safe to fly. We also maintain a fleet of two snowmobiles for sites that can be reached in that manner. At the other end of the calendar, failure of an air conditioning unit in the heat of the summer can cause overheating in a transmitter building and equipment will shut down to protect itself. During the rainy season, water sometime washes out roads.

Some things can't be anticipated like a logging company accidentally trenching through a buried power line, an engineer

from another radio station with whom we share a site accidentally hitting a switch on our equipment and unknowingly shutting us down or an animal gnawing through a cable.

Sometimes a problem isn't with the transmission system but, rather, in getting our programming to a transmitter. Many of our transmitters are fed using the microwave relay systems but we also use some leased terrestrial data circuits. While some leased circuits are reliable, others have had higher failure rates than we would like and we are currently looking at changing our entire bank of leased circuits for another system. When leased circuits fail, we have to call the telephone company to request repairs and, while they are generally pretty good about responding, if they are experiencing many other outages due to weather, they can be slow.

A newer complication is the huge change to digital systems which our entire society is experiencing. In radio this has resulted in a variety of changes and challenges. NPR created its new ContentDepot digital system for sending network programs which has had a long, sometimes tortuous, shakedown that has caused programming errors and sometimes periods of silences. The new computer automation system we had to install to handle the new ContentDepot system has also been fraught with problems.

Moreover, the new HD transmitters and HD microwave systems all represent an entirely new technology presenting both JPR and manufacturers' staffs with emerging challenges as these systems are refined. For example, our northern California systems needed a large number of filters which failed to work when installed. It turned out they hadn't been manufactured to meet the temperature conditions of our mountain top installations – which required that they be re-manufactured. "Well, that's probably the way we will now standardize their construction," was the comment back from the factory. Things like that take time to diagnose and resolve.

So, what we have all been experiencing for the past 14 months is the confluence of three things: "normal" outages due to weather and/or equipment failures, planned outages to allow the installation of a huge amount of new HD equipment and the "shakedown" phase of the installation of an entirely new technology.


The result has been challenging for us

all. But the quality of your listening experience is important to us – and we can't optimize it without understanding impairments you may encounter. That's why we have created an entirely new system for you to report technical anomalies.

Beginning January 1 you can call 888-JPR-2250 at any time and speak to a person who will log any technical reception issue you encounter. We encourage you to give us some way to contact you so that we may follow up with questions that might help us diagnose the problem. If you give us an email address, you'll receive an email confirming your report as well as email updates on the issue and its resolution. Your email address will not be used for any other purpose. All such reports will be entered in a database which will be handled by our engineering department. However, the log of database entries is available to our entire senior staff which will also monitor these events. If you prefer to go online, you can enter a trouble report into the same database by clicking on the "report signal problem" link on the left side of our webpage (www.ijpr.org). Please note that neither the phone system nor the web reporting link are designed to handle anything other than reporting technical problems. Please don't try to use them to ask programming questions or raise other non-technical matters because the non-technical items won't be acknowledged there.

We want to thank Ashland's Project A Software, and its president Jim Teece in particular, for helping us design this new reporting system.

The digital world is changing. It presents us all with both new opportunities and new challenges. We're committed to optimizing the former for your benefit and doing so requires that we be in ever closer contact with you about signal interruptions. This new system is a first step. We'll monitor the system's effectiveness and likely learn how to strengthen it. But, for now, we encourage you to let us know – in detail – when the technology that brings JPR to you fails to operate as we all hope it will.

We believe 888-JPR-2250 is a big step to help realize that goal. 

Ronald Kramer, Executive Director

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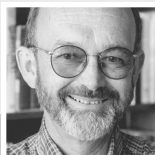
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Nature Notes

Frank Lang

Winter Wren and Brown Creeper

Middle of winter. Seattle, Washington. Two blocks from the University of Washington Arboretum. Time on our hands. What to do? I know, let's go for a walk in the Arboretum. What a great place: hundreds of acres of old second growth and beautifully landscaped gardens. This day we chose to visit the Winter Garden.

Witch hazel was in bloom, lots of witch hazel, also known as *Hamamelis*. Five or six species are native to the Eastern United States and to Eastern Asia. This odd geographical distribution, common to a number of plants, including tulip trees, has confounded botanists from the time of Asa Gray, the great and famous Harvard Botanist, to the present. We commonly cultivate the Asian species because they brighten the landscape in the dead of winter when the low branched trees or shrubs have leafless twigs and branches that are covered with masses of fragrant flowers with yellow or orange, narrow, strap-shaped petals. Our eastern North American species bloom in autumn while still in leaf. Witch hazel bark and leaves are a source of various medicinal preparations familiar to many of us. Witch hazel is used for the treatment of bruises, sore muscles, varicose veins, and last, but not least, hemorrhoids. In England, a preparation (not H) is used as an eye-lotion, and branches have been used as divining rods. In fact, witch/wych is an old English term for pliant branches, according to John Mabberley's *The Plant-book*.

After walking through the winter garden, we entered the second growth conifer forest. Suddenly Peter said, "Hear that?" "Brown Creeper." "Yes," I said, not hearing anything, but not wanting to admit that my advancing age has made hearing such wispy little sounds impossible even with very expensive aids

crammed in both ears. I did remember the first time I heard the bird. After what seemed like hours, I finally spotted it slowly working its way up a tall Douglas fir at Millersylvania State Park in Washington State. I didn't think I would ever be able to get the crick out of my neck from looking up, up, up, for the little brown mite of a bird that makes its living by working its way up tree trunks gleaning insects and other edibles from the bark of conifers then flying down to the base of an adjacent tree to repeat the process over and over.

My other close encounter with a brown creeper was in the Ashland Creek watershed with a group of college and university teachers. We were getting ready to age a large Douglas-fir tree, when there was a flurry, scurry of activity on the opposite side of the trunk. We peeked around to discover a brown creeper nest under a slab of bark at about eye level. Needless to say, we beat a hasty retreat, as to not upset the bird any more than we already had.

As the forest thickened and undergrowth became abundant on our arboretum walk we spotted another tiny year round resident, a winter wren. This noisy little fellow, like some people I know, is not hard to hear. In May and June, its song is variously described as a beautiful series of tinkling twitters and trills or as runlets of melody. Its alarm call is an emphatic, *chick*, according to Ralph Hoffman in his old, but still delightful, *Birds of the Pacific States*, published in 1927.

Major Allan Brooks illustrated Hoffman's book with pen and ink and color illustrations. Brooks, born in 1869, died in 1946, was one of the foremost wildlife illustrators of his time. He spent most of his life at Okanogan Landing, British Columbia, CONTINUED ON PAGE 17

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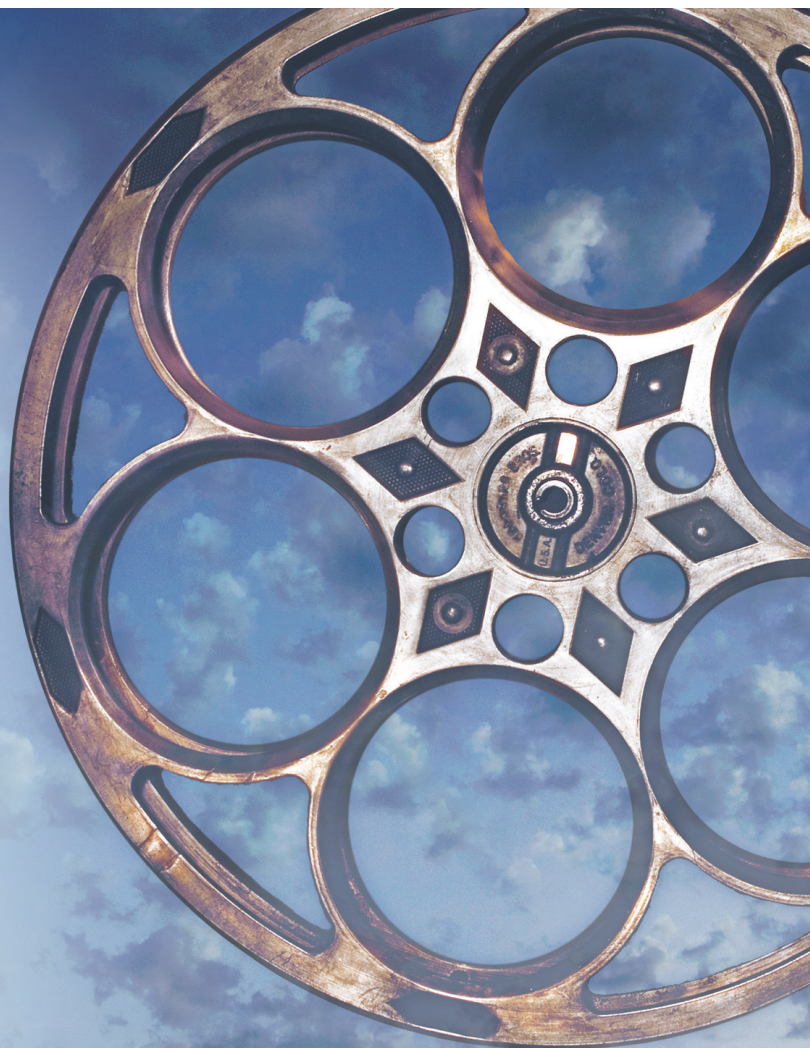
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Danny Ammon, joined by students Carlos Estrada Jr. and Naomi Van Pelt, teaches his advanced Hupa language class at Hoopa Valley High School. Photo courtesy of Daniel Newberry.

teachers last summer to help improve both language and teaching skills,” she added.

Interest in reviving the Hupa language began about the same time, though independently of the Yurok programs. Jimmy Jackson and Calvin Carpenter, two native speakers in their eighties, began teaching Hupa language classes to adults and recording conversations for posterity. Salish Jackson, Jimmy’s grandson, then in his twenties, began learning the language from the elders, and eventually joined them in teaching others. A fast learner, he continued to teach after the two elders passed on. Salish, a young man with a big smile who dresses meticulously, is today the curator of the Hupa tribal museum. He works the Hupa language into many of the museum’s exhibits.

“You can harm students if you try to teach before you’re fluent,” said Jackson. To increase his language skills, he is currently apprenticing with native speaker Verdena Parker. He still teaches occasionally in the adult language program, but that program leader today is native speaker Billy Carpenter, younger brother of program co-founder Calvin Carpenter.

On Wednesday nights, Billy Carpenter sets up shop for whoever shows up in a spacious, low-ceilinged room in a prefab building on the Hoopa Valley reservation. In his day job he’s the Sergeant-At-Arms for the Tribal Council. He’s as comfortable telling traditional stories to his students as he is writing on the white board that hangs beneath the double row of the forty-two letters of the Hupa phonetic alphabet.

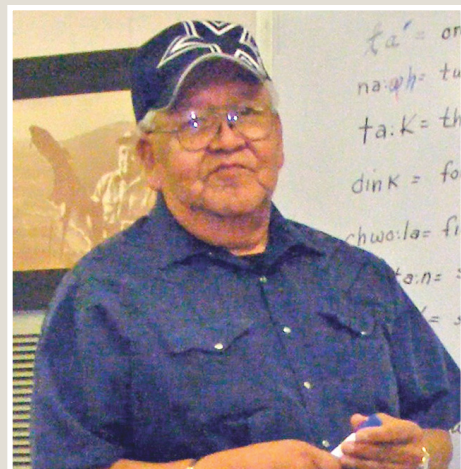
Several students in this school take two, and even all three, of the native languages offered at Hoopa Valley High School.

Dressed completely in dark blue, including a baseball cap with a white star, Carpenter makes ample use of humor as a teaching technique. When asked about the main differences between English and Hupa, he explained that in Hupa, nouns are derived from the behavior or quality of the thing it names. For example, he says, “The word for Arcata means ‘flat land.’ The word for Eureka means ‘where land floats around.’ Red is ‘looks like blood’ and coyote is ‘he’s out in the open.’” Then a big grin spreads across his face. “The word for fox means ‘he leaves his soft poop everywhere.’” He begins to laugh. “Once a white guy came here and asked us to give him an Indian name, he wanted an animal in the name. We said, ‘we’ll call you running fox.’ He never knew what it really meant.”

The Karuk tribe’s 3,000+ members are more spread out geographically than that of the Yurok or Hupa people, who have a defined reservation, so the Karuks have enlisted modern technology to teach their native language. Last summer they inaugurated a pilot online language program in response to a deluge of requests for distance language learning by tribal members, according to Susan Gehr, Karuk Language Program Director. The twenty-five person limit filled early, and twelve people had to

be placed on the waiting list. The course will be offered again in January. The online course includes listening to recordings of native speakers, matching pictures with vocabulary words, answering questions, and quizzes.

The Karuk tribal language program took shape in 1998, when it first received funding to hire a program coordinator. Before that language classes were taught on a volunteer basis for about six years. The tribe has since published a language dictionary, recorded native speakers, and has coordinated fifteen Master/Apprentice teams. This statewide program is funded by the state of California. The state pays a native speaker to spend time teaching the language to an apprentice, to reduce the financial hardship that comes with such a significant time commitment. It is intended



Billy Carpenter, another Hupa Native Speaker, is shown here teaching his weekly adult language class.

as an immersion program, where the participants are expected to speak to each other only in the indigenous language for at least twenty hours per week. Gehr herself spent three years as an apprentice in this program.

As the adult education classes in all three tribes gained in popularity, demand grew for a program in the public school system. Sarah Supahan was hired as the Indian Education and Native Language director for the Klamath-Trinity Joint Unified School District. Though not a tribal member herself, her former husband and their two daughters are Karuk. She and her ex-husband taught their children basic Karuk from a young age.

District-wide, Supahan said, sixty-five high school students are today enrolled in

classes for the three native languages, and four of the five elementary schools offer one or more native languages. The program has three goals:

- To learn and/or use Best Practices in language instruction.
- To assist students to progress beyond their instructor's own language abilities.
- To assist in creating a process that enables Native Language teachers to obtain certification by the State of California.

The State of California has been reluctant to certify native language teachers who are not already certified in a standard subject. Supahan has been advocating in Sacramento to allow tribes to certify their own teachers, a practice already adopted by many other states, including Oregon,

answer her slowly, almost apologetically at first. After they're warmed up, the phrases get longer. Kay begins most of her sentences with "*Koo-sa'-hey-ga-lem...*" This means "How do you say..."

"*Merk, Koo-sa'-hey-ga-lem,*" she asks, "I will build a fire tonight because I am cold." Merk, the student to whom she directs the question, knits his brow, then the syllables tumble out of his mouth. He pauses halfway through and then finishes with a smile: *Kuh-tee'-ya-haw-up-at-wake-who-ah-nascha-wen'* *ah-ku-me-pee-kay-por-reg'-esh.* Kay claps her hands and whoops, and a classmate yells "Good job, Merk." As the most advanced student in the class, he is often called upon to answer the hard questions, and the others learn from him.

Unlike many teenagers, the students in this class are all engaged and excited to be

es the Hupa language. A quiet, thoughtful teacher, he moves around his classroom with a casual confidence based on eighteen years of studying the language. He begins his classes with translations, and manages to fit a game into each class to make sure the students enjoy themselves—games like bingo and spin-the-bottle. His version of this age-old adolescent game has a different twist: whoever the bottle points to must answer the next question in the Hupa language.

Ammon apprenticed for three years with the late native speaker Calvin Carpenter in the state-funded Master/Apprentice program. During those three years, Ammon ate his meals with his teacher and they spent many hours just hanging out and speaking Hupa. Carpenter often attended Ammon's high school classes and helped teach the students.

Students learn the Karuk language from Phil Albers. With his short dark hair and trim muscular build, Albers could easily pass for a professional athlete. His goal is to provide students with language fundamentals, primarily conversation and vocabulary they can use in everyday life. For this reason, and because historically Karuk was not a written language, in Albers' classes students learn speaking skills only, not reading or writing. He has received praise and criticism for this approach. All his exams are oral: he tests on both word/sentence recognition and on pronunciation.



PHOTO COURTESY OF DANIEL NEWBERRY.



PHOTO COURTESY OF DANIEL NEWBERRY.

(Left) Teacher Jackie Martins holds up "Language Bingo" cards she uses to teach Hupa vocabulary to her fifth grade students. (Right) Verdena Parker, the most fluent of the half dozen remaining Hupa Native Speakers.

Washington, and Montana.

In the elementary schools, students begin with simple games and songs, explained Jackie Martins, Hupa language teacher. Martins engages her students with Hupa Bingo, a game where the squares in the bingo cards are depictions of animals and other objects drawn by the students. The teacher calls out vocabulary words and the students race to win the bingo game. She has developed themed games, including animal bingo and weather bingo. Martins' next project is to create a series of picture flash cards.

As the high school students unzip their backpacks and settle in to their desks, teacher Kay Inong begins belting out short Yurok phrases like a drill sergeant, but with a big smile on her face. The students

here. Several students in this school take two, and even all three, of the native languages offered at Hoopa Valley High School. Because of intermarriages in their families, many students have two or three of the tribes in their family trees and view their language studies as a source of cultural pride. The native language "is all my ancestors spoke," a student answered in a January, 2005 survey about the language program, "I couldn't communicate with them if I wanted to." For another student, the class was "my gateway to the past." For another, "I get little clues within the words to how the Hupa people lived their lives everyday."

Like the Yurok high school classes, the Hupa language is offered both at beginning and advanced levels. Danny Ammon teach-

The Work of the Future

Like Hupa museum curator Salish Jackson, Phil Albers grew up with a native speaker for a grandfather. Albers' grandfather is still alive, though because the elder lives more than one hundred miles away, they don't see each other as much as they'd like. Albers got interested in learning and teaching Karuk as an undergraduate at Southern Oregon University. There he met his wife Elaina, also a Karuk tribal member. Elaina's father and mother (school district language director Sarah Supahan) taught her from infancy what little Karuk they knew. Together the two college students supported each other in their language studies. They then began offering a beginning Karuk adult education class. "Elaina has a better vocabulary than I do, but my grammar skills are better," Albers said. "We make a

CONTINUED ON PAGE 34

A Festival for All Ages: The Eighth Annual Rogue Valley Blues Festival

By Ariella St. Clair

Whether you like old-time acoustic blues or want to dance the night away, the Eighth Annual Rogue Valley Blues Festival is the event to attend during Martin Luther King Jr. holiday weekend, January 18-20. The main events take place at the Historic Ashland Armory located at 208 Oak Street in Ashland. Each evening begins with a barbecue dinner sold on-site by Geppetto's Restaurant. An all ages event, wine and beer will be sold by Creekside Bistro to those over 21. Doors open at 6pm Friday and Saturday and at 5:30pm on Sunday.

Corey Harris headlines Friday evening's acoustic concert. As the star of Martin Scorsese's segment of the PBS series, *The Blues*, Harris traveled to Mali to play with Ali Farka Toure, a voyage he repeated for his album of field recordings called *Mississippi to Mali*, which explores the connections between African music and the blues. Harris was one of 24 recipients of the 2007 MacArthur Awards for excellence. The Awards, better known as the "Genius Awards," include a gift of \$100,000.00 per year for the next 5 years. Harris' latest CD *Zion Crossroads* is an album of original roots-reggae music that has been dubbed the "Rasta Blues Experience."

Also appearing Friday evening is the duo Nathan James and Ben Hernandez, first place winners of the 2007 International Blues Challenge in Memphis. Their specialty is pre-war acoustic blues styles performed on harmonica, kazoo, jug, washtub bass, spoons, guitar and harmonica.

Paul Sprawl opens Friday's show with his unique combination of bottleneck and percussive guitar techniques, tapping, harmonica, insightful songs and stories of being on the road. He performed in Ashland last July at Briscoe



R&B songstress, Sugar Pie DeSanto.

Art Wing's Midsummer Night's Art and Music Festival.

Saturday evening's dance begins with local favorite AnnieMac. *The Ashland Daily Tidings* describes AnnieMac as "A funky R & B mix with extra sauce on the side, [who] never fails to ignite new fans and energize the crowd."

Next up is the Ty Curtis Band from Portland. A fairly new band headed by 20-year old Ty Curtis, the band has opened for Curtis Salgado, the late Paul DeLay and Lloyd Jones, and has performed at the 2007 Waterfront Blues Festival. Also, their debut CD *Stubborn Mind*, has been chosen to represent the Cascade Blues Society in the 2008 Blues Foundation's Best Self-Produced competition.

Headlining Saturday evening's dance is Sugar Pie DeSanto. DeSanto made her recording debut with Johnny Otis in 1955 and was soon signed by Chess Records, one of the great blues labels of that era. For two years,

DeSanto opened for James Brown. In 2003, she was honored as a Blues Legend by the California Music Awards. It's her live performances, however, that people remember. Far more than just a great blues singer, DeSanto is a first-class soul singer, a commanding jazz stylist, an uproarious comedienne, a show-stopping dancer and an expert tunesmith.

Sunday evening the young people hit the stage in a showcase of the next generation of the blues. Don't expect to be sitting for long. The Ben Rice Band returns for a third performance at the Rogue Valley Blues Festival. The dance floor was hoppin' the last two times they came. From Wilderville, Yesterday, the winner of last year's Under 21 Band Contest, returns. The band also came in second at the Jackson County Fair's band contest last July. Opening the evening are guitarists TJ Moore (age 13), Gunnar Roads (age 13) and Jumpin Josh (age 10) with members of the Ben Rice Band backing them. All three have been performing solo and in bands for several years, including at several west coast blues festivals.

In addition to the evening performances, Saturday and Sunday there will be workshops at the Historic Ashland Armory. The schedule is as follows: Saturday 11 a.m., Corey Harris – Blues Guitar; 12:30p.m. Nathan James and Ben Hernandez – Home-made instruments: How to Make Them, How to Play Them; and 2 p.m. Paul Sprawl – Blues Guitar. Sunday 11 a.m., Sugar Pie DeSanto and James Moore (owner of Jasman Records) – Working with the Masters: What was it like working with performers like Mel Sharp, Jackie Wilson, Etta James, Otis Redding, Rufus Thomas, Smokey and the Miracles, James Brown; 12:30 p.m. Ty Curtis – Blues Guitar; and 2 p.m. Annie McIntyre – Why People Sing: CONTINUED ON PAGE 17



Inside the Box

Scott Dewing

Spinning Up the Diamond Age

Forged deep in a crucible of earth and brought toward the surface in a river of magma, diamonds are the hardest known naturally occurring substance. In some societies, diamonds are at the center of a strange ritual in which a man kneels before a woman and offers up a diamond attached to a gold ring to propose marriage and profess his undying love. And what better offering? Like true love, diamonds are invincible, beautiful, and quite scarce. Their scarcity creates value and value often leads to conflict. Men kill and die for diamonds in some of the poorest countries in the world in order to reap a sliver of the \$57 billion-a-year diamond industry. And while it might be true that “diamonds are forever,” today’s diamond industry will likely come to an end in the near future. Advances in nanotechnology, the applied science of arranging matter at the molecular level, promise to one day make diamonds abundant, dirt-cheap, and hardly worth dying for.

“Indeed, just as we named the Stone Age, the Bronze Age, and the Steel Age after the materials that humans could make, we might call the new technological epoch we are entering the Diamond Age,” wrote Ralph C. Merkle in an article published in a 1997 edition of *Technology Review*. A research scientist at Xerox’s Palo Alto Research Center (PARC) at the time, Merkle was referring to the potential of advances in the field of nanotechnology to lead to the ability to mechanically (and deliberately) manipulate carbon atoms to create real diamonds like the ones that took millions of years to crystallize 100 miles beneath the earth’s surface.

“The properties of materials depend on how their atoms are arranged,” Merkle

wrote. “Rearrange the atoms in coal and you get diamonds...We rearrange the atoms in sand, for example, add a pinch of impurities, and we produce computer chips.” According to Merkle, diamond is an excellent electronic material that outperforms silicon. Electrons can move faster in diamond, and diamond dissipates heat better than silicon. Heat is the enemy of computer chips and their performance is limited by the need to dissipate the heat that builds up in the circuitry.

“In the future, a diamond-based quantum computer the size of a sugar cube could utilize spintronics and other quantum mechanisms to store billions of bytes of data and process billions of instructions per second.”

electrons as well as a quantum property called “spin”, which makes electrons act like very tiny bar magnets. Currently, all electronics exploit one property of an electron: its negative charge. Charge is what makes current flow. Current has lots of common uses. It can be used to cook a frozen dinner in a microwave, charge a cell phone, boot up a computer or zap the crap out of someone with a taser gun.

In the case of computers, electron charge is also used to encode data. The charge state of an electron is either “off” or “on”. Data in a computer is encoded in binary, which consists of only two digits: 0 (“off”) and 1 (“on”). Unique combinations of 0s and 1s are grouped together in *bits*. Eight bits form a *byte* and 1,048,576 bytes form a *megabyte*. Everything gets bigger from there: gigabytes, terabytes, petabytes, exabytes, zettabytes and yottabytes. These

are huge numbers. For example, an exabyte is $9.22337204 \times 10^{18}$ bits, which is roughly enough data storage capacity to hold all the words ever printed throughout human history. A yottabyte is $9.67140656 \times 10^{24}$ bits and could store all printed words as well as an entire copy of Yoda’s brain.

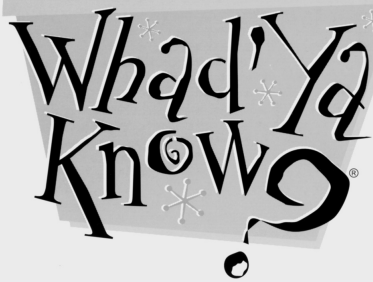
Some encoded data resides in random-access memory (RAM), while other encoded data is stored in “non-volatile” memory, such as read-only memory (ROM) and rewritable hard disk drives. A hard disk is made of multiple platters coated with a magnetic coating that can hold magnetic impulses (i.e., charge). Bits of data are arranged in sectors along concentric tracks on a hard drive’s platters. These platters spin at very high speeds, typically 10,000 RPMs or faster. Mere nanometers above these spinning platters, read/write heads floating on a cushion of air magnetize the platter’s surface in a pattern of bits made up of 0s and 1s that represent the data in digital form. All electronic data—every text document, picture, audio and video file—is ultimately just 0s and 1s.

Spintronics adds the quantum-mechanical “spin” property of electrons to the mix. An electron’s spin state adds another dimension in which to encode data. To understand spintronics, picture each electron as a tiny bar magnet with a north and south pole. Point the north pole upward, and you have “spin up”. Flip it on its head and you have “spin down”. Of course, an electron can point in any direction, making the possible number of spin states almost infinite. I say “almost infinite” because the detection of an electron’s spin state would be limited by the sensitivity and accuracy of a detector, like the read/write heads in hard drives, to measure slight variations in spin orientation. With spintronics, binary data isn’t just 0 and 1 any longer. It’s 0 and 1 *plus* the unique spin position of a given electron.

Thinking about spintronics for too long

CONTINUED ON PAGE 17

Michael Feldman's



All the News that Isn't

Writers' strike prevents Conan O'Brien stalker priest riposte.

Ellen goes on without writers or dance coach.

Pat Robertson endorses Giuliani and there's not a thing Letterman can do about it.

Cheney says Peru deserves better than Venezuela's president. America deserves better than Yale Glee Club's president.

Musharraf arrests all lawyers in attempt to gain popular support.

OJ faces 12 charges in Las Vegas, that he is (1) ignorant, (2) divorced from reality, (3) in denial, (4) psychotic, (5) crass, (6) witless yet (7) cunning, (8) a liar, (9) a falsifier, (10) a fabricator, and (11) a pathological (12) perjurer.

New planet discovered resembles a big, fat, gassy earth.

Defending her Woodstock museum vote, Hillary says she just feels like letting her freak flag fly.

Her support of driver's licenses for aliens has opponents running "Driving Miss Hillary" ads. Low riding if you ask me.

Blackwater security guards redeployed to US for mall duty.

Attorney General candidate survives waterboarding by Senate panel.

President Sarkozy of France does everything but bring the Statue of Liberty a copper bustier.

Economic crash predicted in 2008 for traditional Bush sendoff.

Bush asks Musharraf to take off his uniform; Pakistani leader coyly declines.

Mr. Bush told him "you can't run the country and the military at the same time," which he's pretty much proved.

Chinese have been selling kids date-rape drug infused Aqua-dots. OK, here's where you maybe could use a writer.

That's all the news that isn't.

**12 Noon Saturdays on JPR's
News & Information Service**

n p r

On the Scene

NPR Biography: Daniel Zwerdling

Daniel Zwerdling's acclaimed investigative and documentary reports appear on all of NPR's major news shows. His stories have repeatedly attracted national attention and generated national action. In late 2006 and 2007, he revealed that officers at Fort Carson, in Colorado, were punishing soldiers who'd come back from the war in Iraq and Afghanistan with post traumatic stress disorder and other serious mental health problems — even kicking them out of the Army. As a result of Zwerdling's reports, a bipartisan group of U.S. Senators, the Pentagon and the Government Accountability Office all launched separate investigations, and commanders at the army base vowed to treat soldiers better.

In late 2004, Zwerdling revealed that the Department of Homeland Security had been detaining immigrants in harsh conditions in jails across the United States. The day after Zwerdling reported that guards at one jail were using attack dogs to terrorize non-citizens, the Bush administration banned the use of dogs around detainees. And after he exposed another jail where guards beat detainees while a group of other guards watched, the jail announced that it would discipline almost a dozen employees.

In 1986, Zwerdling and NPR's Howard Berkes broke the story revealing that NASA officials launched the ill-fated space shuttle Challenger despite warnings that it might explode, as it eventually did. Their stories helped shape the course of the federal investigation into the tragedy. Zwerdling's investigative series on the then-best-selling pesticide Chlordane revealed that the chemical was poisoning people and forcing them to abandon their homes. The stories prompted the manufacturer to remove the chemical from the market at the urging of the Environmental Protection Agency.

Zwerdling has won numerous awards,

including the Peabody, Edward R. Murrow, the Investigative Reporters and Editors, and the Robert F. Kennedy awards for investigative reporting. He's also won the Overseas Press Club Foundation award for live coverage of breaking international news, the American Association for the Advancement of Science Journalism Award, the National Press Club Award for consumer reporting, the Ohio State awards for international reporting, the James Beard award for reporting on the food industry, and the Champion-Tuck Award for economic reporting.

From 2002 to 2004, he was NPR's television correspondent on PBS' *NOW with Bill Moyers*, on PBS. Prior to his television work, Zwerdling was senior host of NPR's *Weekend All Things Considered*, a post he held from 1993–1999. For more than a decade, Zwerdling covered environmental, health, science, and Third World development issues as an investigative reporter for NPR News. He was based in Nairobi, Kenya for several of those years as he examined nations struggling to develop across Africa and South Asia.

Before joining NPR in 1980, Zwerdling worked as a staff writer at *The New Republic* and as a freelance reporter. His work appeared in national publications such as *The Washington Post*, *The Los Angeles Times*, and *The New York Review of Books*. His groundbreaking articles in the early 1970s, suggesting that the typical American diet contributed to cancer and heart disease, incurred the wrath of the medical and food industry and establishments. When Zwerdling reported that successful commercial farmers in the United States and Europe had stopped using chemicals and were farming organically, the pesticide industry lambasted him, but the U.S. Department of Agriculture launched an investigation that confirmed his findings.



PHOTO BY STEVE BARRETT

NPR Correspondent Daniel Zwerdling.

Zwerdling has served as an adjunct professor of Media Ethics in the communications department at American University in Washington, D.C., and as an associate of the Bard College Institute for Language and Thinking in New York. His book, *Workplace Democracy* (Harper & Row, 1980), is still used in colleges across the country. He also contributes occasionally to *Gourmet*. JM

Nature *From p. 10*

Canada. Many of his illustrations appeared in *National Geographic Magazine*. Although his bird illustrations have been criticized as making the birds appear too fat, his pen and ink drawings can serve as excellent examples for beginning illustrators to emulate. JM

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Diamonds *From p. 15*

makes my head spin. Fortunately, you don't need to understand it inside-out to comprehend its potential and its implications. In the future, a diamond-based quantum computer the size of a sugar cube could utilize spintronics and other quantum mechanisms to store billions of bytes of data and process billions of instructions per second. Such a computer would be a billion times faster than today's desktop computers. Just like their vacuum-tube predecessors, silicon-based computers will eventually fade into history. But diamond-based computers might be forever, marking the final evolution in computing hardware that enables us

to build a super-computer capable of storing and computing all the data in the universe at the speed of light. And if that final computation yields the Ultimate Answer of "42" as Douglas Adams jokingly speculated in his sci-fi novel *The Hitchhiker's Guide to the Galaxy*, then hopefully we'll also have figured out by then what the Ultimate Question is too. JM

Scott Dewing is a technology consultant, analyst, and writer. He lives with his family on a low-tech farm in the State of Jefferson.

Blues *From p. 14*

exploring the psychological, physical and spiritual connections.

Alex's Restaurant and Standing Stone Restaurant in downtown Ashland and the Avalon Bar and Grill in Talent will host free performances by local and regional musicians from 12-4 p.m. Saturday and Sunday.

Tickets for the Eighth Annual Rogue Valley Blues Festival are \$55 for a weekend pass for all shows and workshops; \$30 for Friday evening only; \$30 for Saturday

evening only; \$20 for each workshop without a weekend pass; \$10 for adults or \$5 for 17 and under for Sunday evening only. The Geppettos Barbecue dinner is a separate charge. Tickets are available at the Music Coop in the A Street Marketplace in Ashland, Magic Man on Biddle Rd in Medford; and Heart Song on SW 6th St. in Grants Pass, on-line at www.stclairerevents.com or by calling 541-535-3562. JM



First place winners of the 2007 International Blues Challenge in Memphis, Nathan James and Ben Hernandez.



Program Guide

At a Glance

Focus

News & Information Service

KSJK / KAGI / KTBR / KRVM / KSYC / KMJC / KPMO / KNHM / KJPR

The State We're In

Each Sunday at 5pm, listen for *The State We're In*. Radio Netherlands Worldwide and American University's public radio station in Washington, D.C. have partnered to produce *The State We're In*, a new weekly radio program covering human rights around the globe. Taking the broadest view of human rights, *The State We're In* will inform, analyze, and discuss the issues without making moral judgments. The program covers events large and small that matter to listeners, and stories that illuminate both human tragedies and successes around the world. Jonathan



Jonathan Groubert

Groubert hosts the program with the help of an international group of producers, web editors and correspondents. Formerly host of the program *EuroQuest*, Groubert is a freelance journalist who has worked for BBC World Service and Deutsche Welle. *The State We're In* airs Sundays at 5pm on the *News and Information Service*.

Volunteer Profile: Pam Galusha

Hola, Bon jour, and Konichi-wa, I moved to Ashland from Corona del Mar CA, as a newlywed, 25 years ago, to buy a house and start a family. What a great move it has been! The State of Jefferson never ceases to amaze me in its beauty and arts.

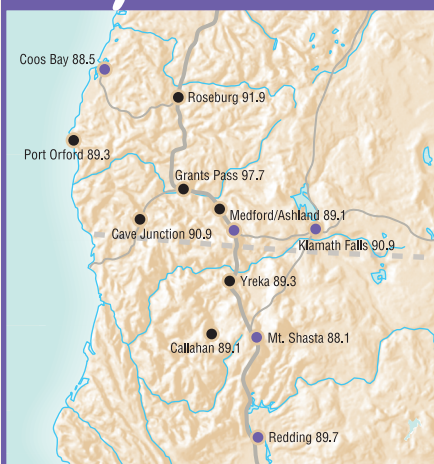
When I first discovered *Open Air* on JPR, it changed my life. I started listening to the radio again, and didn't have to depend on my fabulous (if limited) collection of records and tapes. I became a huge fan of the *Rhythm and News Service*, bringing bouquets or Boston Cream Pies to whomever flipped my switch that day. I'm sure Colleen Pyke thought I was some sort of stalker. But more often, I couldn't leave the house, the music and news were so interesting. My two children have their own opinions on my obsession with Public Radio.

Hearing music from all over the world inspired me to join a couple of musician friends and start the trio THE SWEDISH INVASION, which is now called PACHANGA. After pestering the 2 Erics and Jeannine Rossa to come to

CONTINUED ON PAGE 25



Rhythm & News www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/
COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am Metropolitan Opera
2:00pm Siskiyou Music Hall

3:00pm From The Top
4:00pm All Things Considered
5:00pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Weed 89.5
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud, Dunsmuir 91.3	
Chiloquin 91.7	Happy Camp 91.9		

News & Information www.ijpr.org



- **AM Transmitters** provide extended regional service.
- **FM Transmitter**

Stations

KSJK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

KTBR AM 950

ROSEBURG

KRVM AM 1280

EUGENE

KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

KNHM 91.5 FM

BAYSIDE/EUREKA

KJPR AM 1330

SHASTA LAKE CITY/
REDDING

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am World Have Your Say
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

4:00pm World Have Your Say
5:00pm On Point
6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes
(repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm Here and Now
11:00pm BBC World Service

Saturday

5:00am BBC World Service

8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm Fresh Air Weekend
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm The State We're In
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry.

Another way to contact us is via our website www.ijpr.org. Simply click on the "Contact Us" link and submit your question, suggestion, or comment.

Programming

e-mail: teel@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (www.npr.org/programs). Also, many national programs aired on JPR have extensive sites which are linked on our website (www.ijpr.org) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Jefferson Monthly

e-mail: kraftab@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
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KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

LISTEN ONLINE AT www.ijpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am
JPR Morning News

Darcy Danielson brings you the latest regional news and weather.

7:00am-Noon
First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: **Earth and Sky** at 8:30 am, **Featured Works** at 9:00, and **As It Was** at 9:30.

Noon-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes **NPR News** at 12:01pm, **As It Was** at 1:00pm, **Featured Works** at 2:00, and **Earth & Sky** at 3:30pm.

4:00pm-4:30pm
All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-8:00pm
Exploring Music with Bill McGlaughlin

8:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

SATURDAYS

6:00am-8:00am
Weekend Edition

The latest national and international news from NPR.

8:00am-10:30am
First Concert

Classical music to start your weekend with Ted Prichard. Includes **Nature Notes** with Dr. Frank Lang at 8:30am.

10:30am-2:00pm
Metropolitan Opera

2:00pm-3:00pm
Siskiyou Music Hall

Classical music for your Saturday afternoon, with Ted Prichard.

3:00pm-4:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

4:00pm-5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-Noon
Sunday Baroque

Suzanne Bona bring you two hours of Baroque and early music written before 1750.

Noon-3:00pm
Siskiyou Music Hall

Classical music for your Sunday, with Ted Prichard.

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm
To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

FEATURED WORKS

* indicates January birthday

First Concert

- Jan 1 T Bach: Flute Sonata in B minor, BWV 1030
 Jan 2 W Wagner: Overture to *The Flying Dutchman*
 Jan 3 T Haydn: Trio in D minor
 Jan 4 F Josef Suk*: Fantasy, Op. 24
 Jan 7 M Poulenc*: *Aubade*
 Jan 8 T Beethoven: Leonore Overture No. 3
 Jan 9 W Ravel: *Gaspard de la Nuit*
 Jan 10 T Rossini: String Sonata No. 5
 Jan 11 F Prokofiev: *Romeo et Juliet* Suite No. 3
 Jan 14 M Turina*: *Sinfonia Sevillana*
 Jan 15 T Mozart: String Quartet No. 16 in E flat, K. 428
 Jan 16 W Handel: Selections from *Saul*
 Jan 17 T Debussy: Sonata for flute, viola and harp
 Jan 18 F Delius: *Brigg Fair*
 Jan 21 M Gershwin: *Catfish Row*
 Jan 22 T Charles-Auguste de Beriot: Violin Concerto No. 8
 Jan 23 W Clementi*: Piano Sonata in D
 Jan 24 T Dello Joio*: Lyric Fantasies for Viola and Strings
 Jan 25 F R. Strauss: *Metamorphosen*
 Jan 28 M Morten Lauridsen: *Mid-Winter Songs*
 Jan 29 T Offenbach: Cello Duet in A, Op. 51, No. 1
 Jan 30 W Quantz*: Flute Concerto in A
 Jan 31 T Schubert*: String Quartet No. 11 in E, D. 353

Siskiyou Music Hall

- Jan 1 T Brahms: Symphony No. 4 in E minor, Op. 98
 Jan 2 W Miklos Rozsa: Violin Concerto, Op. 24
 Jan 3 T Arthur Sullivan: Symphony in E, "Irish"
 Jan 4 F Suk*: *A Summer's Tale*, Op. 29
 Jan 7 M Dvorak: Piano Quintet in A, Op. 81
 Jan 8 T Krommer: Partita in E flat
 Jan 9 W Mozart: Quintet in F for Flute & Strings, K. 497
 Jan 10 T Beethoven: Symphony No. 7
 Jan 11 F Chopin: Piano Concerto No. 1 in E Minor, Op. 11
 Jan 14 M Glazunov: *Suite Caractéristique*
 Jan 15 T Saint-Saëns: Piano Quintet in A minor
 Jan 16 W Prokofiev: Symphony No. 4 in C, Op. 112
 Jan 17 T Schmidt: String Quartet in G
 Jan 18 F Haydn: Symphony No. 76 in E flat
 Jan 21 M Vieuxtemps: Violin Concerto No. 3 in A
 Jan 22 T Tchaikovsky: Concerto in D for Violin & Orchestra, Op. 35
 Jan 23 W Spohr: Quintet No. 1 in E flat, Op. 33 No. 1
 Jan 24 T Barber: Concerto for piano and Orchestra, Op. 38
 Jan 25 F Schumann: Piano Concerto in A minor, Op. 54
 Jan 28 M Ravel: Piano Trio in A minor
 Jan 29 T Bax: Symphony No. 6
 Jan 30 W Andreas Romberg: Quintet in D, Op. 41, No. 2
 Jan 31 T Schubert*: Piano Sonata in B flat

Classics & News Highlights

Metropolitan Opera

January 5 • *Un Ballo In Maschera* by Giuseppe Verdi

Conductor: Gianandrea Noseda
 Cast: Michèle Crider, Ofelia Sala, Stephanie Blythe, Salvatore Licitra, and Dmitri Hvorostovsky.



James Levine conducts Puccini's *La Boheme*.

January 12 • *Macbeth* by Giuseppe Verdi

Conductor James Levine
 Cast: Roberto Aronica, Lado Ataneli, and John Relyea

January 19 • *La Bohème* by Giacomo Puccini

Conductor: James Levine
 Cast: Luciano Pavarotti, Renata Scottò, Marilyn Niska, Ingvar Wixell, Alan Monk, Paul Plishka, and Italo Tajo.



Elina Garanca

January 26 • *Il Barbiere Di Siviglia* by Gioachino Rossini

Conductor: Frédéric Chaslin
 Cast: Elina Garanca, Michael Schade, Franco Vassallo, Bruno Praticò, and Peter Rose

From The Top

January 5 • Southern Theatre, Columbus, OH

From the Top visits the historic Southern Theatre in Columbus, OH for a show featuring a battle of the bands between two string quartets. The horse-hair will be flying!



Conductor Frédéric Chaslin

January 12 • Hawaii Theatre, Honolulu, HI

This week's program comes from the beautiful Hawaiian island of Oahu this week for a show featuring four teenage soloists and an exciting youth opera chorus from Honolulu.

January 19 • Caldwell, Auditorium, Tyler, TX

We visit East Texas this week for a show featuring five terrific young soloists, including two Texans. Three of these young soloists play a new game called "Finish the Famous Musical Phrase."

January 26 • Castle Theatre, Maui Arts and Cultural Center, Maui, HI

From the Top surfs over to Maui for an exciting lineup of young performers, including two five-piano ensembles from Honolulu, and a special 13-year-old guitarist from Bedford, Texas.



Spanish soprano Ofelia Sala plays the role of Oscar in Verdi's *Un Ballo In Maschera*.



Proudly sponsored by
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Nightly on JPR's
 Classics & News
 Service

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

MARIA'S VEGETARIAN CHILI

(Makes 7 servings)

2 Tbs Olive oil
1 Green bell pepper, diced
1 Red bell pepper, diced
1 Medium Onion, diced
4 Cloves Garlic, chopped
10 Ounces Morningstar crumbles*
1 12 oz Can Diced tomatoes
2 12 oz Cans Chili hot beans
1 12 oz Can Black beans, drained
Chili powder to taste
Garlic salt to taste
Salt to taste
Ground red pepper to taste
Shredded cheddar cheese to garnish (optional)

Heat olive oil in a large stock pot. Sauté bell peppers, onion, and garlic until onions are transparent. Add the crumbles and season with chili powder, garlic salt, and salt. Cook until the crumbles are hot. (About 7-10 minutes) Add the diced tomatoes and season again. Simmer for another 5-7 minutes. Add the beans, season to taste again, and then simmer for at least 20 minutes. Serve in a bowl and garnish with cheese.

Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

Amount Per Serving

Calories 270.77
Calories From Fat (34%) 91.43
Calories From Protein (22%) 59.99
Calories From Carbs (44%) 119.35
Calories From Alcohol (0%) 0.00
Total Fat 10.30g 16%
Saturated Fat 2.01g 10%
Monounsaturated Fat 4.77g
Polyunsaturated Fat 3.02g
Trans Fatty Acids 0.00g
Cholesterol 0.01mg 0%
Sodium 1191.93mg 50%
Potassium 826.29mg 24%
Carbohydrates 31.27g 10%
Dietary Fiber 10.42g 42%

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
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MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

NORTHERN CALIFORNIA ONLY:

7:50am California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm Open Air

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

3:00pm-5:30pm All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and musician interviews, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto creates a nightly soundscape of relaxing music from a wide array of styles.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans hosts a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am The Blues Show

Four hours of blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm
Jazz Sunday

Host Steve Davidson explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm
Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.



Amina Figarova, Azerbaijani composer and jazz pianist, joins Marian McPartland on the January 27th broadcast of *Piano Jazz*.

4:00pm–5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm–9:00pm
The Folk Show

Cindy DeGroft, Karen Wennlund, and Bill Ziebell bring you the best in contemporary folk music.

9:00pm–10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am
Late Night Jazz with Bob Parlocha

Rhythm & News Highlights

Marian McPartland's Piano Jazz

January 6 • Anat Cohen

Israeli export Anat Cohen is equally conversant with modern and traditional jazz, classical music, and a host of Afro-Cuban styles. She has quickly established herself as one of the most exciting voices of her generation on both the tenor saxophone and the clarinet. With a swinging rhythm section, she and host McPartland offer a beautiful version of "Don't Explain," before rounding out the hour with "What a Little Moonlight Will Do."

January 13 • Larry Willis

Larry Willis is a swinging pianist, an artful composer and arranger, and the music director and producer for the boutique label Mapleshade Records. He's a master of a wide range of styles and has played or recorded with almost every great jazz musician of the modern era, including Dizzy Gillespie, Stan Getz, and Shirley Horn. No stranger to piano duets, Willis joins McPartland for "I Should Care" and "Alone Together."

January 20 • Johnny Frigo

Piano Jazz remembers the multi-talented jazz man Johnny Frigo. For most of his career, Frigo was known as an in-demand bass player and a prolific composer. In his '70s, Frigo reemerged as one of the great jazz violinists. In this encore program, Frigo and McPartland perform several of Frigo's tunes, including "I Told You I Love Ya, Now Get Out" and his big hit "Detour Ahead."

January 27 • Amina Figarova

Amina Figarova grew up behind the iron curtain in Azerbaijan. Originally a conservatory trained classical pianist, Figarova studied jazz performance in Rotterdam and at the Berklee College of Music in Boston. She displays her tasteful, refined and lyrical style, performing her own "Night Train" and joining McPartland for "Body and Soul."



Scottish harpist and composer William Jackson can be heard on the January 13th broadcast of *The Thistle & Shamrock*

The Thistle & Shamrock

January 6 • Family Gathering

Musical families have created some of the finest Celtic music recorded during the past three



American jazz pianist and composer, Larry Willis.

decades. This program features the Brennans, the O'Domhnaills, the Cunninghams, the Fishers, and the Lunnys. Together and individually, they have changed the sound of Celtic music.

January 13 • William Jackson

We catch-up with the multi-instrumentalist and composer en route from North Carolina to Ireland via Scotland to discuss his large-scale work *Duan Albanach* and his collaborations with Irish harper Gráinne Hambly.

January 20 • At the Edge

This week explores how Celtic music inspired by jazz and classical arrangements, and driven by contemporary and world rhythms is evolving the sound. Featured artists include Solas, Secret Garden, Kila, and Shooogenifty.

January 27 • Raise a Glass

These days we are more cautious, with good reason, when we invite people to fill their glasses. Hand over those car keys first! Having said that, many a fine song has been sung around the drinking table to celebrate good company, lament parting, or toast whatever lies ahead. Party (responsibly) this week with Robin Laing, Tony Cuffe, and the Voice Squad.

New Dimensions

January 6 • *Practice and Grace: The Oneness Blessing* with Arjuna Ardagh

January 13 • *Authentic Social Change* with Marisa Handler

January 20 • *The Awakening World Mind* and *The Mayan Calendar* with Barbara Hand Clow

January 27 • *A Practical and Accessible Strategy on Global Warming* with David Gershon



Arjuna Ardagh

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

A live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00am

World Have Your Say

Listeners from around the world set the agenda for this interactive, global conversation with guests and callers.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm

World Have Your Say

5:00pm-6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity — focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-11:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00pm-8:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Tess Vigeland hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

New Dimensions

8:00pm-8:00am

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00am

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm–4:00pm

Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm–6:00pm

The State We're In

6:00pm–7:00pm

People's Pharmacy

7:00pm–8:00pm

The Parent's Journal


Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm–8:00am

BBC World Service

Volunteer *From p. 18*

one of my gigs, Jeannine showed up to one last winter and invited me to be the alternate host on *The World Beat Show*. It was one of my favorite shows and I jumped. Hosting the show has been the most exciting new skill I've ever learned. I love it! The music I am finding in the JPR library is simply exhilarating. I hope you loyal listeners of all 3 JPR stations will give us a chance some Saturday at 4 PM and maybe we'll flip YOUR switch.

I also love to paint and you can see my work at Alex's and the Peerless Restaurant in Ashland, the Voorhees Mansion in Medford, and Wynan's Furniture Store in Grants Pass. I also do commissioned artwork. Painting, singing, and hosting the *The World Beat Show* help me feel better even in the midst of all the bad news during wartime. Thank you, Jeannine, for giving me this chance, and thanks also to Señor Teel for showing me the ropes. And thank you JPR, most of all, from the bottom of my heart, for giving us what every human needs – music and information. 

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Rhythm & News



Recordings

Eric Teel

Ho Ho Horrible: You Be the Judge

Since this issue of *The Jefferson Monthly* is probably arriving by exhausted postal carrier around December 31st, I thought a look back at the good and bad of holiday music was in order.

In my experience, holiday music generally splits the population in to two groups – lovers, and haters. While the former group generally embraces not only the music of the season, but also the garland, sleighbell-shaped jewelry, appliqué snowmen, platters of cookies, animatronic lawn ornaments, and the rest of the pack-

age, the latter group would maintain that holiday music is but a slight recurring blemish on the nose of music – a cheap contrived gimmick designed to encourage overspending, overeating, and overindulgence.

Likely what fuels this division is that there's no good way to enjoy holiday tunes in moderation. It seems like from the day after Halloween until January 2nd, it's all-holiday all the time. The only way to avoid it is to hole up in your home and disconnect from all media. Don't call out on the phone either, since you're likely to be put on hold. What will you hear? Something ho ho horrible.

I think holiday music itself has been given a bad rap. I think it has been tainted by the yearly barrage of absolutely horrific recordings of what could otherwise be enjoyable songs. If you look carefully, beneath all of the glitz and packaging, there are actually some charming and wonderful holiday-themed songs. Music so good that it doesn't even need to be associated with a holiday to be enjoyed.

Here are a few songs I consider standouts. **The Christmas Song** is one of the best. It's a beautiful melody, warm, genuine lyrics that are sincere but not overblown. I

love Mel Torme's version of his own tune, but Nat King Cole blows it out of the water. It's a timeless recording that sets the standard. I mean the version he recorded *without strings*! The version with strings is the one all of you probably know inside and out, but the original left out the extra accompaniment.



In my experience,
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Winter Wonderland

is also a great tune. It's bouncy and playful, and it lends itself perfectly to a jazz-inspired interpretation, like Harry Connick Jr.'s instrumental recording on the soundtrack to *When Harry Met Sally*.


Sleighride, despite the fact that it gets massacred yearly by high school "bands" is also quite a groovy tune, and is one that effuses joy and excitement...if handled correctly. Jane Monheit's recording is particularly good, but my favorite is by LaVerne Butler from a MaxJazz compilation. She not only sings it marvelously, but the smile in her voice puts one on my face as well.

How about the bad songs and the terrible recordings? Without a doubt, my least favorite holiday song is *Jingle Bells*. Musically speaking, it's simplistic and uninteresting no matter how you spin it. It's a good thing few people ever make it past the first verse, because the additional three are quite forgettable and extend the song! The worst recording of it? All of them! Special recognition goes out to any that add keyboards and a drum machine. There are 150 versions of *Jingle Bells* available through iTunes right now, and I'm sure there are 1,000 more that haven't been uploaded to the digital catalog. Does the world need this?

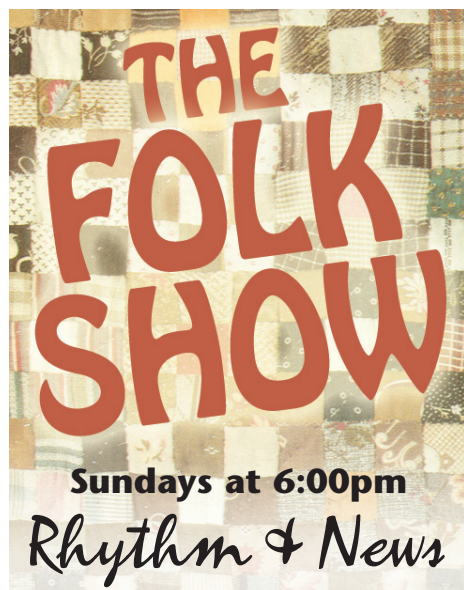
I think the biggest problem with holiday recordings is that too often people try to do too much with what they've got.

They throw traditional arrangements to the wind, when traditional arrangements are exactly what the song needs. For example, *Silver Bells* is probably best left to either a choir, or a vocalist who can deliver a line with conviction and without need for exhausting affectation like "S-S-Silver Bells-yell-yell-yells! Whoooo!" Nauseating. *Joy to the World* should feature some brass and string players, and a choir. Just like the Handel's *Hallelujah Chorus*. Can you imagine someone trying to jazz *Hallelujah* up with electric guitars and heavy drums? It'd be an abomination. And somebody has probably done it.

Looking ahead to next year, I can spare your ears some seasonal discomfort with a few simple tips. You'd be wise to avoid any Christmas or holiday song recording that includes any of the following: boy bands, any singer advertised as a "diva," breathy spoken-word introductions (as in "Hey Santa, how you been this year?" or "Are you ready to have a goooooood time this Christmas?"), any non-human mammal contribution, Beyonce, or anything touted to be part of an accompanying "on-stage spectacular."

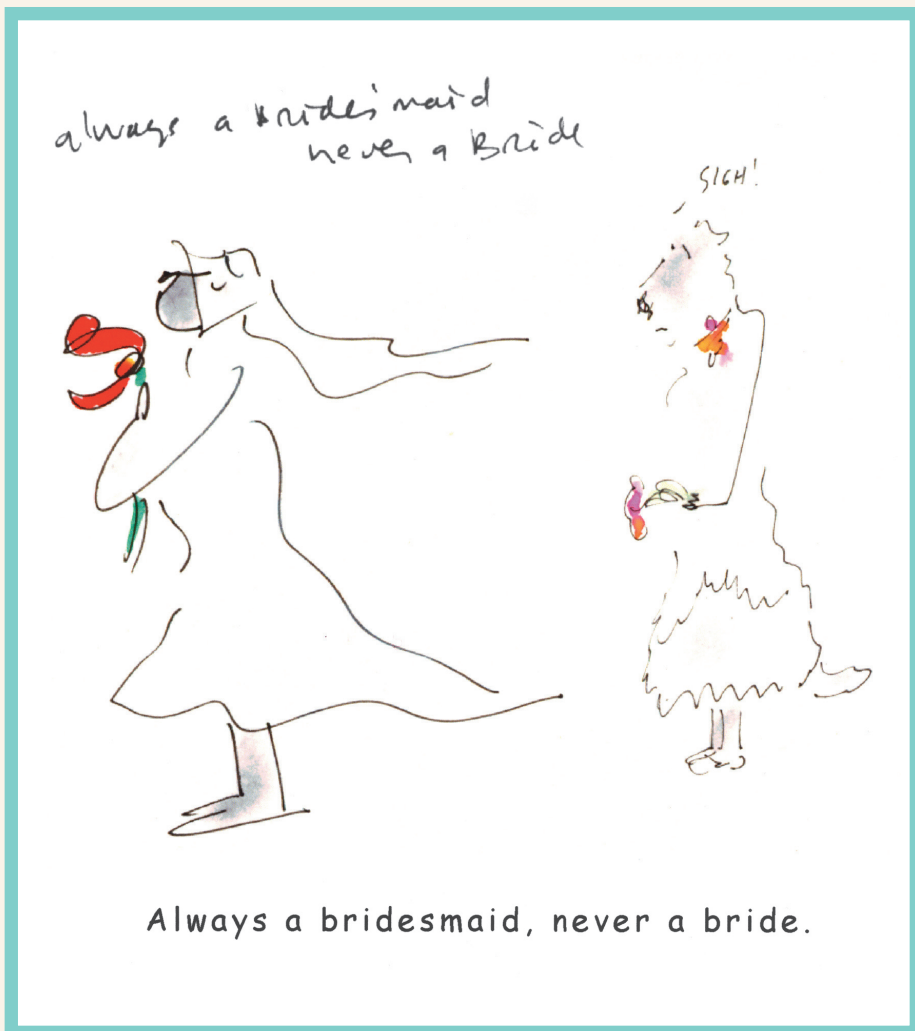
Oh, and since cell phones now play music as their ring-tones, a quick note: that spiffy rendition of *Frosty the Snowman* you've stored on your cellphone and plan to spring on everyone again next December? It's the equivalent of a patch-work holiday sweater. Think about it. 

Eric Teel is JPR program director and host of *Open Air*.



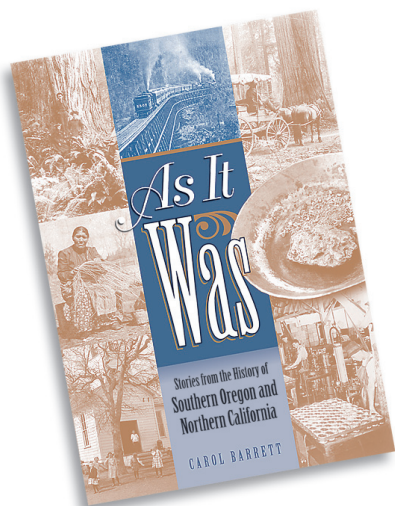
Little Victories

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has appeared in over 30 books, and she has taught yoga and meditation for many years. To order art and cards of the published work in the *Jefferson Monthly* and Mari's other work, call 541.770.6035 or visit www.mari-gayatri.com





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BY CAROL BARRETT

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Theater and the Arts

Molly Tinsley

Meaningful Theatre

The fall line-up at Oregon Stage Works in Ashland covered quite the range of theatrical possibilities. Alan Bennett's *Talking Heads*, a trio of monologues, offered a virtuoso display of shape- and soul-shifting by Portland actor Helena de Crespó. In the musical revue *Jacques Brel is Alive and Well and Living in Paris*, four singers and two musicians recreated the psychic landscape of post-World War II Europe, dark and self-mocking, yet clinging to the hope of restorative love. The children's play by Kathryn Shultz Miller, *A Thousand Cranes*, enacted by thirteen members of OSW's Ashland Children's Theatre, ages ten to sixteen, dramatized the story of a young girl Sadako, resident of Hiroshima and dying of "radiation sickness" ten years after the bomb.

Despite such clear differences in genre, though, I was struck by the similar ways these three pieces engaged the heart and provoked the mind. Their powerful impact had little to do with production values. *Talking Heads* unfolded on a virtually bare stage. *Cranes* relied on the simple but evocative techniques of Japanese Noh theatre to transform the kids next door into *dramatis personae*. In *Jacques Brel*, the efforts at clever staging—like the projection of film clips onto the back wall—often became a distraction from the intense language of each song.

It wasn't the uniformly brilliant delivery of the performers either. De Crespó was superb beyond description, as she utterly disappeared inside a tippling vicar's wife, a wife of a serial killer, and most astonishing, a 95-year-old resident of a "rest home," each with a specific body language and British accent. But the male voices in *Jacques Brel* were weak, and the children, well, one or two couldn't resist an unobtrusive little wave to a parent in the stand-in-room-only house.

No, it was the nature of the subject matter that connected and elevated these productions. Each one flew right in the face of

that facile dismissal we hear too often about a piece of theatre: "too depressing." Each one explored a less than pleasant reality and in the process discovered its chinks, the moments where the light of humor, joy, and even hope shone through. These are the sorts of works that take the audience on a collective journey beyond denial. As Artistic Director Peter Alzado suggests, "When we rise to their challenges, we walk away taller."

Among these unpleasant realities, war and its catastrophic effects served as a recurring motif. It haunts the final monologue by the aged Violet in *Talking Heads*. Her ramblings keep taking her back to World War I and the young soldier who might have spent his last night with her before shipping out to the trenches across the Channel. But she had donned her best dress with the difficult buttons, and couldn't bring herself to help the doomed youth undo them, even though he stood before her naked and radiant, "without a mark on him." The boy never returned home, and she never forgot him, or the insidious tendency of social convention to trample love.

The Belgian Jacques Brel's adolescence was shaped by the violence and danger of the next world war; the songs of his that Mort Shuman selected and translated for the revue probe themes of isolation and mortality with relentless eloquence. The portrait of "The Desperate Ones" and the paralysis of the addressee in "No Love, Your Not Alone" make vivid sense today as studies in post-traumatic shock. Although the finale "If We Only Had Love," attempts a utopian vision, preceding lyrics portray love as a darkly comic adventure in broken trust. Light, in the world according to Brel, comes from having faced the ugly truth of war and defused it through poetry and laughter.

A Thousand Cranes is an amazing piece of children's theatre, set against one of the most violent events in twentieth-century history, the dropping of an atomic


bomb on the civilian population of Hiroshima. Ten years afterwards, a twelve-year-old girl, Sadako, has her heart set on winning an upcoming running race, but in the midst of her training, sudden physical weakness overcomes her. When she's discovered to have leukemia, her friend Kenji convinces her that if she folds a thousand origami cranes, she won't have to die.

Too soon, the spirit of her grandmother, who was killed instantly by the detonation, comes to collect Sadako. But first three other bombing victims step forward to recount their stories and to be enfolded in white shrouds then led offstage. As Sadako prepares to die, she repeats her own story, ending, as she too is enfolded, with the simple prayer, "I wish that there would never be a bomb like that again."

Rachel Kaiser sparkled as Sadako, so full of energy, ambition, and sass. Jeremiah Lieberman was funny and sweet as Kenji. Their authentic performances intensified our sense of loss at the play's denouement. Yet the stylized presentation managed to wrest beauty and meaning from this horrifically meaningless catastrophe, as did the foregrounding of our own children to plead for peace.

A Thousand Cranes poignantly corroborates Jacques Brel's elegy "Sons of," which memorializes the youthful victims of such follies as war:

*The same sweet smiles,
the same sad tears,
The cries at night,
the nightmare fears,
Sons of the great or
sons unknown,
All were children like your own.*

My own wish for the New Year: that theatre like this could release the world from denial; free it from the archaic assumption that war is a wise and efficient means for solving political problems, or that we must kill each other's children in order to survive. 

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Poetry

Julie Rogers

The Hunger

Even at night
birds own
the neighborhood,

tiny cries,
sweet tips of notes,
faint duets rising from shadow.

The dark cannot stop them
or the wires dividing
their perfect unreachable sky.

Cars pass, the quick clip
of roaming teens,
dogs dismembering the garbage.

No one can touch
their secret wings folded
into the refuge of trees.

Such small bodies
needing only to fill themselves
for flight.

Julie Rogers is a transplant from the San Francisco Bay Area, and has lived in and around the State of Jefferson for twenty-five years. She has organized poetry workshops and read her work widely in the area and on Portland and Eureka Public Radio, and JPR. She has been involved in Tashi Choling Temple in the Colestine Valley, and recently published a manual, *Instructions for the Transitional State*, a guide for Vajrayana Buddhists during the time of death and dying. Her poems have appeared in regional journals, including *The Siskiyou Review*, *The Suspicious Humanist*, *Lithiagraph*, *Rogue's Gallery*, and in *Poetry USA*. She has four chapbooks, and is currently compiling volumes of her poetry spanning a quarter-century of work. Julie Rogers is a caregiver and hospice volunteer.

The Endowment of Presence

for Elaine Mellon

When you lay down your life
for love, it takes you
apart, an arm, a leg, one organ
at a time or all together transformed
into one you must meet again,
already you. The body
is more easily offered
than the mind, at first objecting,
but as time turns its head
you see yourself coming undone
and then you wake up, unhinged.
This is progress. This is the path
carved by a heart that knows
no limits. So hard to keep up
you resist its incessant expansion,
as if the body in its seeming permanence
will quit and leave you abandoned.
Not true. There is no end
to the perfection of giving.
You become the offering.
There is no greater gift.

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Art



ROGUE VALLEY

Theater

◆ Camelot Theatre Company presents *Spotlight on Mel Torme* featuring a little biography and a lot of music, Jan 10 thru Jan 27 with 2pm matinees on Jan 13, 20, and 27. Evening performances at 8pm. Located at Talent Ave. & Main St., Talent. (541) 535-5250

◆ The Oregon Cabaret Theater presents *The Lady with All the Answers* through March 2 with Previews Jan 30 & 31. One night in 1975 Eppie Lederer, better known as Ann Landers, has a problem of her own. This non-musical, PG-13 rated show plays Thurs-Mon at 8 pm, Sun brunch matinee at 1 pm. Previews \$19; Sun evenings \$21; Sun Matinees \$25; Weeknights \$25/\$27; Fri/Sat \$29/\$31. Located at 1st and Hargadine Streets, Ashland. (541) 488-2902

Music & Dance

◆ St. Clair Productions presents the *Eighth Annual Rogue Valley Blues Festival* on Martin Luther King Jr. holiday weekend, Jan 18-20, with main events at the Historic Ashland Armory. Fri 6pm-11 an acoustic concert features Corey Harris, Nathan James, Ben Hernandez, Paul Sprawl. Sat pm dance features Sugar Pie DeSanto, Ty Curtis Band, AnnieMac. Sun pm includes New Generation of the Blues showcase and dance, featuring Ben Rice Band, Yesterday, and guitarists Gunnar Roads, TJ Moore, and Jumpin Josh. Sat & Sun noon-4pm enjoy free performances at Avalon Bar & Grill, Jefferson State Pub, and Standing Stone Brewery. Sat & Sun 11am-3:30pm workshops will be lead by headliners at the Armory. Tickets at the Music Coop in the A Street Marketplace, and on-line at www.stclairevents.com (541)535-3562

◆ Craterian Performances presents a variety of shows this month: *An Evening with Garrison Keillor* on Jan 9 at 8pm; *Viva Voce* Community Sing-Along on Jan 11 at 7pm; *Peter Pan* on Jan 23 at 7:30pm; and *An Evening with Patti LaPone* on Jan 28 at 8pm. For tickets and more information contact The Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541)779-3000 or www.craterian.org

◆ The Rogue Valley Chorale presents *Broadway!* on Jan 19 at 8 pm and Jan 20 at 3pm. This winter concert includes songs composed by American legends Cole Porter and George

Gershwin. Tickets \$20/students \$5. Craterian Ginger Rogers Theater, 23 S. Central Avenue, Medford. (541)779-3000 or www.roguevalleychorale.org

◆ Rogue Valley Symphony presents "Celebrate Youth" on Jan 25 at 8pm in the Music Recital Hall at Southern Oregon University, Ashland; Jan 26 at 8pm at the Craterian Ginger Rogers Theater, Medford; and Jan 27 at 3pm at the Performing Arts Center, Grants Pass. Camden Shaw, 17, began his cello studies at age six, has



Women's Crisis Support Team and Southern Oregon Blues Society present "Women Sing the Blues 4th Annual Concert" on January 26th featuring Janiva Magness (above).

won numerous prizes, and currently attends Curtis Institute in Philadelphia. Works by Copland, Dvorak, and Rimsky-Korsakov will be performed. Call for ticket information. (541) 552-6398 or tickets@rvsymphony.org

◆ Women's Crisis Support Team and Southern Oregon Blues Society present "Women Sing the Blues 4th Annual Concert" on Jan 26. The event begins at 6:30pm with a silent auction followed

by the 7:30pm concert at Grants Pass High School Performing Arts Center in Grants Pass. The concert features Janiva Magness. Tickets are \$30/\$35 and are available at Evergreen Federal Bank branches; Larry's Music in Grants Pass and Medford; Grants Pass Chamber of Commerce; Listen Here, Emelia's Closet, and Music Coop Ashland. (541)476-3877 or www.wcstjoco.org

◆ Flamenco and classical guitar virtuoso Adam del Monte performs on Friday, January 11th, at 8pm in the SOU Music Recital Hall, sponsored by the Jefferson Classical Guitar. Tickets are \$20.00 general, \$15.00 seniors, and \$5.00 students. Children under 12 years of age are admitted free. Tickets can be purchased in advance at "CD or Not CD", 343 E. Main St. in Ashland or at Central Arts Supply, 101 N. Central, in Medford. Tickets can also be purchased at the door. For more information, go to the JCGS website at www.JeffersonGuitar.org or call 482-2826.

◆ Willow Wind Community Learning Center presents "Build the Barn Rhythm and Blues Night" on Jan 26 at 7pm at Ashland Community Center. David Pinsky and the fabulous Rhythm Kings are featured with special guests playing music for all ages. Tickets available at the door for \$10 with special family rates, and also on the Willow Wind campus, 1497 E. Main St., Ashland. (541)488-2684

Exhibitions

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on Jan 4. Refreshments, music, and artist demonstrations are offered at many locations along the walk. 5-8 pm. For a free gallery guide, call. (541)488-8430 or www.ashlandgalleries.com

◆ Grants Pass comes alive with music and art on the first Friday of each month, 6-9 pm. Shops, galleries, and restaurants stay open, displaying local art and musical talent. Downtown Grants Pass, H and 5th Streets, Grants Pass. (541)787-0910

◆ The FireHouse Gallery presents the paintings of David Carmack Lewis from Jan 29-Feb 29. Rogue Community College, Grants Pass. (541)956-7339 www.roguecc.edu/galleries

◆ Wiseman Gallery presents "Particular Places" the work of Robert Schlegel from Jan 7-Feb 29. Rogue Community College, Grants Pass.

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paul.b.christensen@gmail.com

January 15 is the deadline
for the March issue.

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

KLAMATH

Music

◆ Klamath Blues Society sponsors a blues jam every Thursday evening from 8 pm-midnight at King Falls Lounge in Klamath Falls. Blues performers and aficionados welcome. (541)882-8695

◆ The Linkville Players present Woody Allen's comedy *Don't Drink the Water* Jan 11-Feb 2 at 8 pm. Madcap twists and turns follow the misadventures of the Hollanders, an American family from New Jersey. Tickets \$7/ \$11 (\$1 off for students and seniors). The Linkville Playhouse, 201 Main Street, Klamath Falls. (541)882-2586.

◆ The Ross Ragland Theater presents these events this month: Jan 5 Klamath Union High School performs its annual "A Cappella Extravaganza" at 3pm and 7pm; Jan 22 the high flying Broadway musical production *Peter Pan* takes the stage at 7:30pm; Jan 25 Leahy, the eight member brother and sister act from Canada performs its fiddle-driven music, dance and vocals at 7:30pm. The Ross Ragland Theater is at 218 N. 7th St., Klamath Falls. (541)884-5483 or www.rrtheater.org

Exhibitions

◆ Klamath Art Gallery presents acrylic paintings by Fran Dearborn of Klamath Falls, Oregon. The exhibit opens on Jan 6 with a reception for the artist from noon to 4pm. Paintings will be showcased through Jan 27. The gallery is located at 120 Riverside Dr., Klamath Falls. Hours are Thurs-Mon 12-4pm. (541)883-1833



Eureka Chamber Music Series presents the Pacifica Quartet, a string quartet in residence at the University of Chicago.

NORTH CALIFORNIA

Music

◆ The Red Scarf Society for the Performing Arts presents the 6th Wave with Elin Carlson, first soprano, on Jan 20 at 3pm at the Yreka Community Theater. Cindy Bourquin, second soprano; Jennifer Barnes, alto; Greg Whipple, tenor; Greg Jasperse, baritone; and Eric Bradley, bass, comprise the rest of the widely acclaimed

group. The afternoon concert of Jazz, Pop and Rock will be followed by a reception to meet the artists at the Yreka Community Center. Tickets are available in Yreka at Nature's Kitchen; The Yreka Chamber of Commerce and Surroundings; in Scott Valley at Scott Valley Drug and in Mount Shasta at Village Books. For more information visit the RSSPA website www.redscarfsociety.org

CONTINUED ON PAGE 34



The Ross Ragland Theater presents Leahy, the eight member brother and sister act from Canada famous for its fiddle-driven music, dance and vocals.

UMPQUA

Music

◆ Umpqua Symphony Association presents the Eugene Symphony performing Gershwin's "American in Paris" on Jan 25 at 7:30pm. Jacoby Auditorium, Umpqua Community College. (541) 496-4546 or www.umpquasympphonyassociation.org

Exhibitions

◆ Umpqua Valley Arts Association presents "Realism Resigned - Abstract from a Photo" through Jan 19. The exhibit features artists' interpretations from original photographs they have taken. Free. Umpqua Valley Arts Association, 1624 W. Harvard Avenue, Roseburg. (541)672-2532 or www.uvarts.com

◆ Umpqua Valley Arts Center presents "Palette to Palette" Jan 25 through Feb 23 in the Hallie Brown Ford Gallery. Artwork featured will be auctioned off on Feb 23. (541)672-2532

OREGON & REDWOOD COAST

Music

◆ Eureka Chamber Music Series presents two concerts: Jan 11 at 7:30pm Pacifica Quartet, a



Flamenco and classical guitar virtuoso Adam del Monte performs on Friday, January 11th, at 8pm in the Music Recital Hall on the campus of Southern Oregon University.

string quartet in residence at the University of Chicago; and on Jan 25 at 7:30pm, an evening of Opera and Broadway classics with the "San Francisco Opera Center Singers." A "Meet the Artists" reception follows each performance. Tickets at the door or through advance purchase: Adults \$30/Students Children \$5. Calvary Lutheran Church, 716 South Avenue, Eureka. (707)445-9650

Exhibitions

◆ The Humboldt Arts Council continues its presentation of "Reflections: On Crossing" by Anne Subercaseaux through Jan 20. Crossing the Oakland Bay Bridge on her commute to and from work, Subercaseaux notices the play of light and shadow on the pavement during the drive across the span. Patterns cast from girders and cables onto the surface present abstract imagery to incorporate in her art. Morris Graves Museum of Art, 636 F Street, Eureka. (707)442-0278

Languages *From p. 13*

great team. Eight students came to our first weekly classes and we soon had to work hard just to stay ahead of our students."

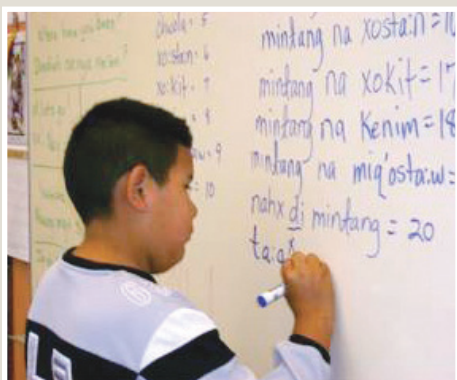


PHOTO COURTESY OF SARAH SUPAIAN.

A student practices his Hupa writing skills.

Phil and Elaina have undertaken a new level of native language instruction that may be the only truly effective method of saving their tribe's language. Since the birth of their four year-old son, they have spoken only Karuk to him in the home. The boy has now surpassed his parents in his Karuk language skills, and has become undoubtedly the first native Karuk speaker

born in more than seventy years.

The child's name is Machnátath, which means "little flash of light." According to his father, he is named after a man from Karuk history who moved quickly, not so much physically as spiritually. Little Machnátath now has a two year-old brother. His parents hope that in a few years, the two boys will speak to each other in Karuk, enlarging their language support network. Until last year, the family lived next to Violet Super, one of the Tribe's last native speakers, and their son had the opportunity to learn from her. For many years Super worked with linguists to pass on her knowledge of the Karuk language. Tragically, Super was killed a year ago in a house fire.

UC Berkeley Linguistics professor Andrew Garrett believes that the responsibility for continuing the native languages is not on the shoulders of the elders, regardless of their language abilities. "It's the young adults who need to speak the language to their children, to provide a true immersion setting, said Garrett. "If the tribes can do this, they can succeed." On this point, Garrett and the Albers family

agree. But with so few native speakers remaining to teach the teachers, the schools and the tribal governments are racing against time.

Fortunately, there is a growing enthusiasm, a hunger among tribal members to reconnect with their culture through language. Attendance is climbing in all native language classes. Many tribal members greet others in their native language, even if that is the only phrase they know. According to the old adage, "When the student is ready, the teacher will appear." The experience of the Karuk, Hoopa Valley, and Yurok tribes, however, seems to be the reverse: *when the teacher is ready, the students will appear*. The biggest challenge now seems to be keeping up with demand, and that's a challenge the tribes embrace.

JM

Daniel Newberry is a freelance writer who lives in the Applegate Valley. He may be reached at dnewberry@jeffnet.org.

As It Was

Stories from the State of Jefferson

From Greasy Garage to Spiffy Brewery

In 1925, Floyd Whittle built an industrial structure in downtown Ashland, using an adaptation of the “false front” form. The lengthened façade was used to make a one-story building appear larger and more formidable than it was.

Whittle leased the building to Sim Morris and Sons, owner of Morris’s Oak Street Garage. The Morris’s occupied the space for over 20 years in automobile related services before turning to the manufacture of welded steel tanks. It is not certain who occupied the building after the Morris’s relocated.

In August 1953, a fire at the Busch Motors Building spread and damaged the Whittle building. Whittle hired Charles Delsman and E.H. Nicholson, owners of the Pioneer Glass and Cabinet Shop, to repair the damage. In November, Delsman and Nicholson rented the building and moved their shop. When Nicholson died, James Delsman joined his brother in the business. They bought the building in 1977 and ran the business until they retired in 1994.

The ownership was transferred in 1996 to the Standing Stone Brewery Company. The Amarotico brothers renovated the building—retaining the original integrity and industrial character—and opened the brewery/restaurant in 1997.

It cost a half million dollars just to renovate the building. Whittle paid \$6,000 to build it.

Source: Bringham, Nancy J. “If Floyd Whittle Could See it Now,” *Southern Oregon Heritage Today*, Vol. 2, No. 1, January 2000.

Peck Goes Bear Hunting

In 1942, when he was 91 years old, Mr. Peck, a resident of Southern Oregon, shot his last bear. But his favorite bear hunting story happened years before, when he was staying in a cabin on Mt. Wagner in the Siskiyou.

One day he and his two dogs spotted a big black bear. Peck loosed his dogs and started after them. The bear ducked into a cave and Peck followed with his rifle at the ready. He crept along in the dark and felt his way around a corner only to find a back opening through which bear and dogs had disappeared.

The chase was on again.

Any minute Peck just knew his dogs would tree that bear. Yet mile after weary mile, over logs, through steep ravines and now in falling snow, he followed the trail. But that bear never did climb a tree. With no food and no idea where his cabin might be, Peck started back guided by instinct. It was six hours before he found his way home. The dogs returned too, but the bear was never seen again.

Peck laughed that his best bear hunting story was about the one that got away.

Source: “M. Peck Tells Interesting Yarn of Bear Hunt,” *Central Point American*, December 14, 1944.

R. D. Hume and the Mary D. Hume

Every town has its colorful characters, and in Gold Beach, Oregon in the 1880s, it was R.D. Hume, the Scottish builder of the 90-foot boat Mary D. Hume.

Hume owned a large ranch, timberland, a sawmill, a salmon cannery, a number of fishing boats, ocean freighters, and ocean-front property. In 1890 the Pacific Steam Whaling Company sent the Mary D. Hume—rigged with sails and a steam engine—to hunt bowhead whales described “thick as bees” at Herschel Island in Alaska’s Beaufort Sea. When it returned to San Francisco two years later, its cargo of whale oil and baleen was worth \$400,000.

Hume had his own system for signaling the Mary D. when it would approach the entrance to the Rogue River. He had a sign which read, “OK to come in” on one side, and “Not OK” on the back. After examining the water on the bar, he would run out with the appropriate sign. After 97 years of service, the Mary D. was being transferred on a ship, when it slipped off and sank.

Today, tourists can photograph the rusting shell of the Mary D Hume—the “The Last Steam Powered Artic Whaler Still Afloat”—in Gold Beach.

Sources: Lundberg, Murray. *Thar She Blows! Whaling in Alaska and the Yukon*. <http://www.explorenorth.com/library/yafeatures/bl-whyaling.htm>. 2001; Friedman, Ralph. *In Search of Western Oregon*. Caxton Printers, LTD. Caldwell, Idaho, 1990.

JM

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series chief writer and script coordinator is Dr. Craig Stillwell a Ph. D. in History from the University of Notre Dame, now an instructor at Southern Oregon University. The team of writers includes published authors, university students and staff members from other historical societies in Southern Oregon and Northern California. *As It Was* airs Monday through Friday on JPR’s *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*; and during *The Jefferson Daily* on *Classics & News* and *Rhythm & News*.

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